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AUTHOR Masciantonio, Rudolph
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ABSTRACT

This guide, designed to assist teachers in the classroom use of "Living Latin: A Contemporary Approach", emphasizes procedures to be followed in each chapter of Book One; special procedures for teaching the introduction and first chapter are treated separately. Use of the text as a supplement to Sweet's "Artes Latinae" is discussed. Appendixes include a list of useful classroom Latin expressions and bibliographical information on authors of sample sentences. Educational objectives of the course and suggestions for their implementation underscore the importance of listening comprehension, speaking, reading, and writing in the course design. (RL)

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Teacher's Guide to Accompany

LIVING LATIN:
A CONTEMPORARY APPROACH

(By Ashley, Lashbrook, and Fiesal)

FL 002 029

TENTATIVE

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INSTRUCTIONAL SERVICES
THE SCHOOL DISTRICT OF PHILADELPHIA

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TABLE OF CONTENTS

	Page
Preface	v
Acknowledgments	vi
Objectives of This Course and Suggestions for Their Implementation	1
Articulation	5
The General Procedure to be Followed in Each Chapter of Book One	7
The Procedure to be Followed in Teaching the Introduction and Chapter One of Book One	15
LIVING LATIN: A CONTEMPORARY APPROACH as a Supplement to ARTES LATINAE	21
Appendix I — Useful Classroom Latin Expressions	23
Appendix II — Biographical Information on Authors of Sample Sentences	27

PREFACE

The purpose of this Guide is to assist teachers in the School District of Philadelphia in the classroom use of the Ginn Co. Latin instructional system LIVING LATIN: A CONTEMPORARY APPROACH by Clara. W. Ashley, Austin M. Lashbrook, and Ruth Fiesal. Stress has been placed on the early chapters of Book One of this course in the belief that inexperienced teachers need the most help with these. Many of the guidelines presented here are applicable to Latin teaching in general regardless of what instructional materials are being employed.

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This Guide was written by:

Rudolph Masciantonio
Administrative Assistant for Classical Languages
Instructional Services

Assisting and advising him were the following members of the School District's Latin Curriculum Committee:

Donald Danser, Itinerant Teacher of FLES Latin, Districts 4 and 2.

Charles Myers, Itinerant Teacher of FLES Latin, Districts 7 and 6.

Marguerite Bishop, Teacher of Latin, Fels Junior High School.

Amelia Reed Carter, Teacher of Latin, Simon Gratz High School.

OBJECTIVES OF THIS COURSE AND SUGGESTIONS FOR THEIR IMPLEMENTATION

1. To develop in pupils the four fundamental language skills (listening — comprehension, speaking, reading, and writing).

   In the study of a classical language, listening and speaking skills have not been given the attention they deserve with traditional approaches. The teacher using the Ginn materials must be careful not to convert the course into a traditional grammar-translation course by neglecting aural-oral work. Also, the teacher must distinguish between reading skill and translation skill. Translation skill is the highest type of language skill and requires mastery of both the target and the native language. It is not skill to be developed in the early phases of language study. The Narrationes, Respondete Latine, and exercises found in the Ginn materials should not be translated into English; they should be comprehended directly in Latin.

2. To extend the verbal functioning of students in English especially through vocabulary building exercises based on Latin roots.

   In the unit reviews of the Ginn book there is abundant work on English derivatives. The teacher should spend plenty of time on this work. The teacher should relate the lexical items presented in each chapter to English derivatives and cognates. The English derivatives and cognates emphasized should be those that are not already familiar to the students. Stress should be placed on using the new English words learned in meaningful sentences. The study of Latin provides an unusual opportunity to expand the English vocabulary of students provided the teacher actually uses Latin roots as the basis for teaching new English vocabulary.

3. To widen the cultural horizons of students through comparison and contrast of the classical past with our own world.

In the study of a classical language students can be afforded a unique form of intratemporal communication. They can lean across centuries to acquire a sense of the relevant past — cultural and linguistic. Though Greco-Roman culture is the basis for our own, and we are, in a sense, all Greeks and Romans, Greco-Roman culture is different from our own. It is a pre-Christian culture, one in which there was no Bible, one in which each man had to define for himself the good life. Cicero's view of the good life was quite different from that of Catullus or Horace or Petronius. It is a pre-industrial culture, one in which machines had little or no role to play in daily existence. Appreciating the difference between classical civilization and our own can provide the twentieth century urban teenager with an unusual cultural and humanistic experience.

The quotations from the entire range of Latin literature contained in the Sample Sentences of the Ginn Book 1 provide unique opportunity for students to make direct contact with the wisdom and thought of the ancients. The teacher should endeavor to make the students familiar with background information on the authors quoted in the sample sentences, i.e., with their lives, times, works, and significance as well as with the deeper meanings of the sentences themselves.

The cultural essays found in the Ginn materials on such topics as Roman religion, Roman roads and travel, the theater, etc., should be read by the students and discussed in class. In the discussion stress should be placed on the comparing and contrasting of antiquity with the world the students know.

4. To make students aware of the impact of the classical heritage in various areas of our culture.

   The teacher should never miss an opportunity to point out our indebtedness to antiquity in such areas as language, literature, art, architecture, government, law, medicine, religion, and mythology, or to invite the students to point it out. Bulletin board projects to which the students themselves contribute are particularly useful in making the impact of the classical heritage vivid to the students. Topics for these projects may be coordinated with the cultural essays found in the Ginn materials.

5. To inculcate interest in the study of Humanities.

   One of the surest gauges of the teacher's success is a positive attitude on the part of the students toward Latin and the Humanities. If the teacher shows enthusiasm and inspiration in his teaching of Latin, the students are more likely to catch the spark of enthusiasm and inspiration. The teacher who is bored will bore his students. The tone of voice that the teacher uses in class as well as the drama and sense of excitement and showmanship that he brings can make a great difference in the "image" of Latin and the Humanities that the students develop.

In order to appeal to space-age teenagers, the teacher must use modern techniques. The tapes which form part of the Ginn instructional system provide a valuable multisensory dimension to the course. In the absence of a strong visual component to the Ginn course it is strongly recommended that each school using the Ginn materials also acquire the following items from the Encyclopaedia Britannica Latin Instructional System ARTES LATINAE:

1. Historical Reconstructions of Rome — Study Prints
2. Historical Reconstructions of Pompeii — Study Prints

3. Historical Reconstructions of Ancient Greece — Study Prints
4. Roma Antiqua — Filmstrip Set
5. Claudius Boy of Ancient Rome — Sound Film
6. Vita in Roma Antiqua — Sound Film
7. Ingenium Romae -- Sound Film

All of these items are listed on the School District's Textbook List under the Encyclopaedia Britannica Latin instructional system. They are very valuable to the teacher using the Ginn materials in making Latin come alive.

ARTICULATION

It is anticipated that LIVING LATIN: A CONTEMPORARY APPROACH may be used as an alternative to ARTES LATINAE, the Encyclopaedia Britannica Latin instructional system, with students who have had two years of elementary school (FLES) Latin. The teacher who elects to use LIVING LATIN: A CONTEMPORARY APPROACH must be aware that this course in its present form lacks the strong visual component found in ARTES LATINAE and that its pacing is more rapid.

Teachers planning to use LIVING LATIN: A CONTEMPORARY APPROACH with secondary school students who have not completed the School District's FLES Latin course may wish to take the students through the FLES materials rapidly before beginning the Ginn materials.

In any case, the teacher should familiarize himself with the School District's FLES materials so that he will be able to capitalize on the background that pupils who have had the FLES exposure will bring to the Ginn course. It is hoped, in general, that pupils who have had the FLES experience will be able to progress more rapidly through the Ginn materials than those who have not.

In general, pupils who have had the FLES Latin experience will be able to pronounce Latin, will be familiar orally with various important aspects of Latin usage, will know many English words through their Latin roots and will have an overview of classical mythology and Roman everyday life. They will not be familiar with structural terminology such as nominative case, present tense, direct object, etc., though of course they will have used various structures in specific utterances.

THE GENERAL PROCEDURE TO BE FOLLOWED IN EACH CHAPTER OF BOOK ONE

In the study of any language — classical or modern — aural-oral control should precede reading and writing. Aural-oral work is amply justified in the teaching of a classical language in terms of the more natural and facile reading ability in the target language to which it leads, in terms of the oral nature of classical literature itself, in terms of the greater pupil interest it stimulates, and in terms of other linguistic and cultural advantages. Therefore, in presenting each chapter of Book One of LIVING LATIN: A CONTEMPORARY APPROACH, the teacher should distinguish between the strictly aural-oral phase of instruction (during which the textbook is not used by the pupils and during which new lexical and structural items are presented audio-lingually) and the reading and writing phase (during which pupils learn to read and write what they have mastered as speech).

The steps to be followed in each chapter will be as follows:

I. THE AURAL-ORAL PHASE

A. LATIN DIALOGUE WORK — The teacher should construct simple Latin dialogues to introduce new vocabulary from the chapter. The teacher should use line drawings, stick figures, or magazine pictures wherever possible to help present the dialogues effectively. If the meaning of an utterance cannot be made clear from visuals or gestures, then the teacher should explain the meaning of the utterance in English once.

B. ORAL INTRODUCTION TO SAMPLE SENTENCES — The teacher will have the students repeat the sentences in Latin. It is helpful to associate a picture with the sentence as is done in ARTES LATINAE. With the Ginn materials, however, the teacher (perhaps

with the help of the pupils) must devise his own visuals. The meaning of as much of the sentence as possible should be made clear through visuals, gestures, and intonation. The English meaning may be given as a last resort. The Latin questions and answers found in the text under each sample sentence may be introduced orally at this point.

C. ORAL ENGLISH DERIVATIVE WORK BASED ON THE LATIN DIALOGUE AND SAMPLE SENTENCES — The teacher should select Latin lexical items pregnant with English derivatives and ask a question like "What English words come from this?" Supply the derivatives that the students cannot supply. Talk about the meaning of the Latin root and how it is reflected in the meanings of the English derivatives. Give the pupils oral practice by having them echo the English derivatives and by having the English derivatives used in meaningful sentences.

D. DISCUSSION OF APPROPRIATE CULTURAL MATERIALS — The content of the cultural essays found in the text should be discussed. Some of the visuals from the Britannica course recommended earlier in this Guide for use with the Ginn materials will be useful at this point. Also at this point appropriate background information on the authors of the sample sentences should be presented if it was not presented previously. In the presentation of all cultural materials antiquarianism (the piling up of information about antiquity for its own sake) should be avoided in favor of relating the past with the world of the students.

II. THE READING-WRITING PHASE

E. THE READING AND WRITING OF THE SAMPLE SENTENCES — The teacher should read the sentences aloud. The class should read them chorally and individually. Read aloud and have read

the questions and answers pertaining to the sample sentences. Do not allow the English meanings to be read aloud or to be interspersed with the Latin. After there have been several readings of the sentences, questions and answers in Latin, then discuss in English the meaning of the sentence, the background of the author, the validity or lack of validity of the sentence, and its modern applications. Have the pupils copy the sentences into their Latin notebooks.

F. THE EXPLANATION OF THE FORM CHART — Since the text assumes that the student has a working knowledge of English structure that pupils do not ordinarily possess, it will usually be necessary to teach whatever English structure and grammatical terminology are needed to understand the form chart. Keep grammatical terminology to a minimum. Define the terms in a way that is meaningful to the student. Stress the differences rather than the similarities between English and Latin structure.

G. PATTERN PRACTICE — The vocabulary found in the Pattern Practice should have been mastered in the Latin dialogue work forming part of the Aural-Oral Phase. It is suggested that the teacher read the Latin sentences in the Pattern Practice and have the students echo. Then proceed as the directions in the text say. After doing the Pattern Practice several times with books open, the students should be asked to close their texts while the Pattern Practice is done again, with the teacher reading from the Audite column and the students responding from the Dicite column. Mix choral responses with individual responses.

Coordinated tapes are part of the Ginn materials. They give drill on the Pattern Practice in each chapter. Students should not use the tapes with their texts open. The tape ordinarily

should not be stopped to allow the students to answer; the student must learn to respond to the stimulus in the time allotted on the tape. The tapes provide the students with another speaker and in effect add another dimension to the language experience. Tapes should be used only after the Pattern Practice has been done with the classroom teacher.

H. THE READING OF THE NARRATIONES — Each connected prose selection should be read aloud in Latin first by the teacher, then by the class, and finally by individuals. The teacher is urged in the strongest terms not to translate the stories or to have the students translate them. All of the vocabulary should be known by the students at this point from the work done in the aural-oral phase and from work done in connection with the sample sentences and Pattern Practices. If this is not the case not enough work has been done in the earlier stages.

The visual stimuli are very important in helping the students retain the vocabulary and the teacher should take advantage of the few the text gives. Ask appropriate oral Latin questions on the pictures.

Another useful tool is dictation in Latin. It shows whether or not students are associating the pronunciation with the spelling and whether or not the students are really familiar with the Narrationes. The dictation may be based on the Narrationes rather than taken from them directly.

After several readings of the Narratio, intersperse appropriate questions from the Respondete Latine as you go through the Narratio again. Then try to have the pupils answer the Respondete Latine questions with their texts closed. If they have

trouble answering, have them go back to the Narratio to find the answer. English should be avoided throughout the process of reading the Narrationes.

I. THE WRITING OF THE EXERCISES — You may wish to assign some of these as homework or do them in class. They should always be gone over in class. Avoid underestimating the difficulty of some of the exercises. Assign one as homework only after enough class work has been done to prepare the students for it.

The exercises involving translation from English into Latin should always be omitted. These are difficult and present serious motivational problems. The skill they produce is of dubious value at this stage of language study.

J. THE WRITING IN THE POCKET VOCABULARY — The Pocket Vocabulary is a part of the Ginn instructional system. Students should not begin filling in this booklet until most, if not all, of the work of the chapter is done. What is written in the Pocket Vocabulary needs to be checked closely to be sure that errors are not made.

It is suggested that the Pocket Vocabulary be treated as a consumable item to be written in by the pupils and reordered annually by the school.

K. THE READING AND WRITING OF ENGLISH DERIVATIVES — The teacher should now put each English derivative on the chalkboard, have the pupils explain its meaning in terms of its Latin root and give a sample English sentence to illustrate the meaning of the word. Eventually, a derivative chart will be compiled on the chalkboard in three columns thus:

English Word	Latin Root	Meaning of English Word

This chart — which will be added to from time to time — should be copied into a Latin notebook by the pupils.

A good class work or homework assignment at this point is the writing by the pupils of sentences using each derivative.

L. THE READING AND EXPLICATION OF THE BASIC FACTS — You will probably find that the Basic Facts as stated in the text are not meaningful to many pupils. Have this section of the text read aloud. Explain it in terms the pupils can understand. Cite examples.

M. THE READING AND FURTHER DISCUSSION OF THE CULTURAL ESSAYS — Teachers may find that the cultural essays are too difficult to be assigned for home or silent reading and must be read aloud and explained in class. The reading of the cultural essays may — if the teacher wishes — come as the first step of the Reading and Writing Phase immediately following the discussion of appropriate cultural materials which ends the Aural-Oral Phase. The advantage of postponing it to the end of the Reading and Writing Phase, however, is that it allows the opportunity to review in a new form the cultural material already presented orally.

Time spent on the cultural essays is time well spent. These tend to increase student motivation and produce valuable interdisciplinary insights.

N. TESTING AND EVALUATION — Since the Ginn materials in their present form do not include tests, the teacher must construct his own. Short quizzes on specific items or parts of each chapter given throughout the chapter are desirable. A test on the entire chapter is likewise desirable.

Tests and quizzes should always be consonant, of course, with the basic principles of foreign language teaching as outlined in this Guide and other Instructional Services publications. Don't ask the student to do something he has not practiced. Always have part of the test involve oral questions. Never ask the student to translate from English into Latin or vice versa. Stress Latin to Latin manipulative exercises as found in the text. Always include questions on derivative work and on the English cultural essays. Tests should be success oriented.

In keeping with the philosophy of the School District's K-12 Foreign Language Curriculum Advisory Committee that all children — not just the academically talented or the college bound — can benefit from a foreign language experience, the teacher must evaluate the work of the students in terms of their growth and interest — not in terms of absolute preconceived standards. Ordinarily, a student failure is really a teacher failure.

This chart summarizes the steps to be followed with each chapter:

A	Latin Dialogue Work	Aural-Oral Phase
B	Oral Introduction to Sample Sentences	
C	Oral English Derivative Work Based on Latin Dialogue and Sample Sentences	
D	Discussion of Appropriate Cultural Materials	
E	Reading and Writing of the Sample Sentences	Reading-Writing Phase
F	Explanation of the Form Chart	
G	Pattern Practice	
H	Reading of the Narrationes	
I	Writing of the Exercises	
J	Writing in the Pocket Vocabulary	
K	Reading and Writing of English Derivatives	
L	Reading and Explication of the Basic Facts	
M	Reading and Further Discussion of the Cultural Essays	
N	Testing and Evaluation	

THE PROCEDURE TO BE FOLLOWED IN TEACHING THE INTRODUCTION AND CHAPTER ONE OF BOOK ONE

The following discussion applies the principles enunciated in the previous section of this Guide to the teaching of the Introduction and Chapter One. The discussion is in no sense exhaustive.

I. THE AURAL-ORAL PHASE

A. LATIN DIALOGUE WORK — Much of the dialogue work is already found in question and answer form in the textbook. For instance, the Oral Number Drill on page xxv, the Respondete Latine on pages 7 and 8 provide ready-made dialogue to be introduced orally. Naturally the teacher must develop visuals to elicit the dialogue and use appropriate gestures. Proceed from choral responses to individual responses. Keep questions and responses short; the question or answer should not involve more than five words. Repeat as often as necessary for student mastery. Use English to convey meaning only as a last resort.

A useful extension of the Latin dialogue work for the Introduction and Chapter are the Latin songs Te cano patria (page xxii) and Dona nobis pacem (page xxvi). The following songs to the tune of "Ten Little Indians" may also be taught as an extension of the dialogue:

Caesar habet unam legionem.
Caesar habet unam legionem.
Caesar habet unam legionem.
Unam legionem.

Unam, duas, tres legiones,
quattuor, quinque, sex legiones,
septem, octo, novem legiones,
decem legiones

Unus, duo, tres Romani.
Quattuor, quinque, sex Romani.
Septem, octo, novem Romani,
et decem Romani.

B. ORAL INTRODUCTION TO SAMPLE SENTENCES

Say Repetite omnes: Umbra monet umbram — Have the class repeat as often as necessary to achieve perfect reproduction. Try to indicate the meaning of umbra via a picture of a shadow. Try to indicate the meaning of monet through the intonation of your voice. You may point out the English derivative admonish, have a pupil look up the word in a dictionary if necessary, and then deduce the meaning of monet. As a final check ask the pupils for the meaning of Umbra monet umbram in English. A similar procedure should be used in presenting each sample sentence. After each sentence introduce the questions and answers which follow. For instance ask Quid monet umbra? Supply the answer Umbram. Have the pupils echo the answer till it becomes an automatic response to the question.

The following illustrations may be drawn on large cards by the teacher or pupils to suggest each sample sentence in Chapter One.

1. Umbra monet umbram. — A picture of a shadow.
2. Homo locum ornat, non hominem locus. — A picture of an elegantly dressed Roman.
3. Manus manum lavat. — A picture of one hand washing another.
4. Urget diem nox et dies noctem. — A picture of the sun and moon side by side.
5. Minuit praesentia famam. — A picture of a ghost that glows and a man who doesn't glow.

The teacher is also urged to make the students aware of the sources of the quotations where appropriate, and background

information associated with them. The validity of the quotations and their applications to modern life should also be discussed.

In connection with quotation Umbra monet umbram, the teacher should tell the class that this is a sundial inscription. Students can be invited to do research on sundials. Also, the value of inscriptions in providing us with information about antiquity can be discussed. The teacher may want to explain what epigraphy is and the methods used in this science.

Generally each quotation has two meanings or levels of meaning: a plain meaning and a poetic or extended meaning. Umbra monet umbram has the plain meaning that a shadow predicts the coming of darkness on a sundial. The same sentence might have the extended meanings that where there is smoke there is fire or that one instance of public corruption is an indication of more public corruption or that the readily visible social problems of America are indicative of more deep-seated problems. Many other interpretations are possible. The students should be encouraged to present and defend their own interpretations.

In connection with the quotations from Petronius, Horace, and Claudius, the students should be made aware of the lives, works and significance of these men. Standard encyclopaedias will provide necessary information.

In connection with Petronius, the teacher may wish to assign all or portions of the SATYRICON in English paperback version. Students may have seen the film Fellini Satyricon and may be able to discuss this.

With reference to the quotation from the Emperor Claudius, the teacher may wish to assign the reading of Suetonius' "Life of

Claudius" from THE LIVES OF THE TWELVE CAESARS. The paperback version in the Penguin Books series translated by Robert Graves is suitable for this purpose.

Quotations also may be illustrated appropriately. For instance Manus manum lavat may be illustrated by a drawing of one hand washing another. Quotations may also be illustrated with their poetic or extended meanings in mind. For instance, a news clipping showing one political leader endorsing another for re-election captures the extended meaning of Manus manum lavat.

Poster work illustrating the quotations can help transform the Latin classroom into a "cultural island," i.e., a place where the pupil is immersed in the thought and civilization connected with the target language.

C. ORAL ENGLISH DERIVATIVE WORK BASED ON THE LATIN DIALOGUE AND SAMPLE SENTENCES — The English words related to Latin numerals listed on page xxxii should be discussed at this point in terms of their meanings and etymologies. Each word should be used in an English sentence. English derivatives that may be presented in connection with the vocabulary on page 10 include: aqueous, aquatic, aquarium, famous, fame, defenestrate, fenestration, filial, janitor, January, umbra, via, ciborium, puerile, fountain, Bellefontaine, hominid, homo sapiens, ignite, igneous, maternal, matricide, nocturnal, nocturn, paternal, patricide, manual, per diem, lavatory, ornamental, ornate, spectator, vendor, vending.

D. DISCUSSION OF APPROPRIATE CULTURAL MATERIALS — If the background on the authors of the sample sentences has not been discussed it should be discussed at this point. The teacher should summarize content of the essays on Rome on page xi to page xxi

and pages 12-13. This material should be discussed. The film Vita in Roma Antiqua may be shown — though no attempt should be made to interpret the Latin narration. Just give the pupils the experience of seeing, hearing and enjoying the film and ask them to express their impressions of it. In connection with the monuments mentioned in the essay on pages 12-13, show appropriate study prints from the Historical Reconstructions of Rome.

II. THE READING-WRITING PHASE

E. THE READING AND WRITING OF THE SAMPLE SENTENCES — For the first time the pupils should open their textbooks. In fact the distribution of textbooks may be postponed till now. Such postponement has practical as well as pedagogical advantages in that instructional materials in the School District maestum dictu are rarely available on the first day of school and in many schools classes are "leveled" during the first few weeks. Be sure that when the pupils read the sentences from page 2 they do so aloud. Latin reading should always be aloud and not silent.

F. THE EXPLANATION OF THE FORM CHART — "Case" is a difficult and abstract term. Saying it is the function or use of a word in the sentence does not help the student who may just be beginning to realize that words in English have different functions. Saying something like the following may be more meaningful: "When the Romans wanted to use a word as the subject of a sentence they used the spelling or form of the word we call the Nominative. When they wanted to use a word as the object of the sentence they usually used the spelling or form of the word we call Accusative. This is how they knew who sees whom in the sentence Puerum puella videt. How does English show who sees whom in the sentence 'The girl sees the boy'?"

Be sure to be aware that the abstract questions on page 4 of the textbook may present serious difficulties to the pupils — particularly to seventh or eighth graders. Be sure that these questions are considered in class.

G. PATTERN PRACTICE — Be sure to use the tape as suggested previously in the work on the Pattern Practice. Appoint and train a pupil to take care of the setting up and operating of the tape recorder.

> Steps H, I, J, K, L, and M do not require special explication for the Introduction and Chapter One. See the discussion of these under the heading, The General Procedure To Be Following in Each Chapter of Book One in this Guide.

N. TESTING AND EVALUATION — Here are the types of questions that might be asked to test the progress of the pupils when the Introduction and Chapter One are finished.

1. Dictate in Latin the reading selection headed Ignis! from page 8 of the textbook.
2. Have the pupils answer questions 8-10 in writing from page 8 of the textbook.
3. Select about two items for metaphrasing from page 9 Exercise B of the textbook.
4. Have the pupils write two favorite sample sentences from memory.
5. Give the pupils sentences with derivatives to be filled in. Derivatives that might be filled in are: filial, ignite, vendor, puerile, ornate.
6. Have the pupils identify Horace, Petronius, and Claudius using matching type questions.
7. Select one or two questions from page xxi of the textbook.

LIVING LATIN: A CONTEMPORARY APPROACH AS A SUPPLEMENT TO ARTES LATINAE

That there are many points of contact between the Ginn Latin materials and ARTES LATINAE should be no surprise. Waldo E. Sweet, author of ARTES LATINAE, and Clara W. Ashley, coauthor of the Ginn materials, have been close professional colleagues over the years. The use of sample sentences, the use of structural linguistics, the pattern practices, the horizontal presentation of forms, the emphasis on oral work are all similarities between the two instructional systems.

The teacher using ARTES LATINAE should familiarize himself with the Ginn materials. The questions and answers on the sample sentences, the pattern practices, the Narrationes, and the cultural essays are all potentially useful to the teacher of ARTES LATINAE. With classes that need extra drill work the teacher of ARTES LATINAE may wish to acquire a classroom set of LIVING LATIN: A CONTEMPORARY APPROACH BOOK ONE for use on an occasional basis to reinforce particular points of structure or culture and to provide a change of pace.

APPENDIX I — USEFUL CLASSROOM LATIN EXPRESSIONS

Praenotandum: In classroom management the teacher should ordinarily give directions in Latin. The Latin utterances so employed should be taught more or less by repetition and usage. Initially the teacher may have to explain the meaning in English of a particular utterance. Plural forms are given in parentheses.

Veni (Venite) huc!	—	Come here.
Tace! (Tacete!)	—	Quiet.
Surge! (Surgite!)	—	Stand up.
Conside! (Considite!)	—	Sit down.
Omnes!	—	Everybody.
Repete (Repetite)	—	Repeat.
Te (Vos) precor.	—	Please.
Omnes discipulos nominatim vocabo.	—	I will call the roll.
Fave claudere januam.	—	Please close the door.
Fave aperire januam.	—	Please open the door.
Fave claudere fenestram.	—	Please close the window.
Fave aperire fenestram.	—	Please open the window.
Specta (Spectate)	—	Look
Spectate omnes.	—	Everyone look.
Correcte tu respondes.	—	You answer correctly.
Responde (Respondete) Latine.	—	Answer in Latin.
Responde (Respondete) Anglice.	—	Answer in English.
Magna voce.	—	In a loud voice.
Non possum te (vos) audire.	—	I can't hear you.
Procedamus	—	Let us proceed.
Ignosce (Ignoscite) mihi.	—	Pardon me.

Gratias.	—	Thanks.
Mihi placet.	—	You're welcome.
Ubi est Maria?	—	Where is Mary?
Abest.	—	She is absent.
Aperite libros.	—	Open your books.
Claudite libros.	—	Close your books.
Ponite libros.	—	Put your books aside.
Audi (audite) diligenter.	—	Listen carefully.
Lege (legite) Latine.	—	Read in Latin.
Lectio finita est.	—	The lesson is over.
Pax tecum (vobiscum).	—	Peace to you.
Scribe (scribite) in tabula.	—	Write on the chalkboard
Sumite chartam et stilos.	—	Take paper and pencils.
Chartas in mensa ponite.	—	Put your papers on the desk.
Bene!	—	Good!
Optime!	—	Very good!
Bene factum!	—	Well done!
Excellentissime factum!	—	Very well done!
Quid est nomen tuum?	—	What is your name?
Nomen meum est Carolus.	—	My name is Charles.
Intellegisne (Intellegitisne)?	—	Do you understand?
Non intellego.	—	I don't understand.
Nescio.	—	I don't know.
I (Ite) celeriter!	—	Go quickly!
Ambula (Ambulate) lente.	—	Walk slowly.
Cur?	—	Why?
Quomodo?	—	Why?
Quando?	—	When?
Salve (Salvete), discipuli!	—	Hello pupils!
Salve, Domine Myers.	—	Hello, Mr. Myers.

Salve, Domina Carter.	—	Hello, Mrs. Carter.
Valesne (Valetisne) hodie?	—	Are you well today?
Non valeo.	—	I'm not well.
Loquere (Loquimini) lente.	—	Speak slowly.
Mane breviter.	—	Wait a minute.
Consiste (Consistite)!	—	Stop!
Fer (Ferte) auxilium.	—	Bring help.
Ubi est creta?	—	Where is the chalk?
Hic creta est.	—	Here is chalk.
Hic liber est.	—	Here is a book.
Hic calamus est.	—	Here is a pen.
Hic stilus est.	—	Here is a pencil.
Cujus est liber?	—	Whose book is it?
Meus liber est.	—	It's my book.
Ad dexteram.	—	To the right.
Ad sinistram.	—	To the left.
Cura (curate) ut valeas (valeatis).	—	Take care of yourself.
Da mihi schedulam.	—	Give me a sheet of paper.
Eamus una.	—	Let us go together.
Fortuna tibi (vobis) favet.	—	You are lucky.
Tibi (vobis) gratulor.	—	Congratulations.
Haec res est optima factu.	—	This is the best thing to do.
I prae, sequor.	—	Go ahead, I'm following.
Minime vero.	—	No indeed.
Noli (nolite) haec facere.	—	Don't do this.
Noli (nolite) timere.	—	Don't be afraid.
Omnes extra.	—	All out.
Omnes intra.	—	All in.
Paulisper mane.	—	Wait a while.

Quam primum.	—	As soon as possible.
Quid rides (ridetis)?	—	Why are you laughing?
Quid taces (tacetis)?	—	Why are you silent?
Heus!	—	Hi!
Tuas res perage (peragite).	—	Mind your own business.
Ubi habitas?	—	Where do you live?
Sic mihi videtur.	—	It seems so to me.
Valete, discipuli.	—	Goodbye, students.
Vale, Domine Myers.	—	Goodbye, Mr. Myers.
Vale, Domina Carter.	—	Goodbye, Mrs. Carter.
Quam admirabile est discipulos laete discere.	—	What a wonderful thing it is for pupils to be happily learning.

APPENDIX II — BIOGRAPHICAL INFORMATION ON AUTHORS OF SAMPLE SENTENCES

Praenotandum: Brief biographical information on the authors of the Sample Sentences in Chapters 1 - 5 of Book One is given here for the convenience of the teacher. Information of this type should be gleaned from the pupils or presented by the teacher in connection with each author throughout the course. THE OXFORD CLASSICAL DICTIONARY by Max Cary et al., Oxford University Press, 1949 — which should be a part of the professional and/or pupil library in every school in the School District where Latin is taught — will provide useful guidance. Stress should always be laid on the contemporary significance of the author. The treatments given below are, of course, by no means exhaustive. Authors are listed in order of appearance in the textbook.

Petronius — Great Roman novelist of the age of Nero. Petronius was Nero's arbiter elegantiae or advisor in matters of taste. Ultimately he was forced to commit suicide by Nero. Petronius was the author of the famous novel the SATYRICON, recently made into a movie by Fellini. The SATYRICON deals with the wild adventures of three young men in the decadent society of Nero's reign. The decadence of this reign is sometimes compared with that of our own time. Petronius has exerted considerable influence on the development of the novel in world literature.

Horace — The great Roman lyric poet who lived in the time of Augustus in the "Golden Age" of Latin literature, Horace belonged to the circle of Maecenas, a kind of literary club encouraged by the Emperor Augustus. Maecenas, of course, was Augustus' trusted advisor and friend. Maecenas saw to it that Horace, Vergil and other writers were supported so that they could give their full attention to writing. The

reign of Augustus - because of its emphasis on literature and culture - has been compared to the reign of Louis XIV in France, Lorenzo the Magnificent in Florence, and Elizabeth I in Britain.

Claudius — Claudius was the fourth Roman emperor and a member of the family of Julius Caesar. After Caligula, the third Roman emperor, was murdered, Claudius was found hiding behind a curtain in fear by the Praetorian Guard. The soldiers in the Guard proclaimed him emperor in a kind of military coup because they thought they could control him easily. He added Britain and Mauretania to the Roman Empire. He was murdered by Agrippina, Nero's mother. He is the subject of the modern novel I, CLAUDIUS by Robert Graves and is a fascinating man to study.

Ovid — Ovid was a small-town boy who went to the big city (Rome), enjoyed great success, and then suffered a tremendous reverse of fortune. The reverse of fortune that Ovid suffered was that he was exiled to the bleak outpost of Tomi for the rest of his life when he incurred the disfavor of Augustus. Ovid wrote erotic poetry, poems on mythology, and poems about his exile. His poems on mythology have inspired writers and artists throughout the ages.

Erasmus — Born in Rotterdam, Holland, in 1467, Erasmus taught at the University of Paris and was brought to England by Lord William Mountjoy - who pensioned him for life. He became a good friend to Thomas More and other Renaissance leaders. Erasmus was the supreme embodiment of the Renaissance - a learned man deeply steeped in the culture of the ancients yet pleasant and affable. Erasmus spoke and wrote Latin on all occasions and he regarded it as his native language. His letters, commentaries, and satires had a great influence on world literature.

Celsus — A medical writer of the 1st century A.D., Celsus became a model of Renaissance writing when his book, almost unnoticed in antiquity and in the Middle Ages, was rediscovered and printed.

Publilius Syrus — A dramatist of the 1st century B.C., Publilius Syrus was fond of inserting maxims and proverbs in his plays. These maxims and proverbs were practically the only things Publilius wrote that have come down to us.

Plautus — The greatest Roman comedy writer, Plautus, lived in the 3rd and 2nd centuries B.C. Plautus was heavily influenced by Greek New Comedy. The plays he has written are very funny and have inspired later writers such as Shakespeare and Moliere. The movie "A Funny Thing Happened on the Way to the Forum "is based on Plautus. Live theater in Plautus' time was much more important in the everyday life of people in the absence of radio, television, and movies.

Seneca — Nero's teacher and advisor, Seneca - like Petronius - was ultimately ordered to commit suicide by Nero. Seneca was a philosopher and a writer of tragedy. His tragedies - mainly on mythological subjects - have influenced profoundly Shakespeare, Moliere, Racine, and others. Seneca was a Stoic who preached a lofty moral code. There was a lamentable rift between what Seneca practiced and what he preached.

Sallust — Sallust was governor of Numidia in the 1st century B.C. He was one of the few Roman Senators ever expelled from the Senate by the censors on moral grounds. He laid out beautiful gardens in Rome for his own pleasure. He wrote accounts of Catiline's attempt to overthrow the Roman republic and a war against Jugurtha, King of Numidia. The ancients regarded Sallust as an equal to the great Greek historian Thucydides. Echoes of Sallust are found in the writings of Sir Winston Churchill and others.

Cicero — The great Roman orator, writer, and statesman who lived during the final years of the Roman Republic. Cicero was a contemporary and rival of Julius Caesar. Cicero was a political moderate with the ultra-liberal Caesar to his left politically and the arch-conservative Cato to his right. As a writer of speeches, essays, and letters Cicero is one of the few supreme literary geniuses of the world. His speeches have either directly or indirectly influenced all great oratory since his time. As a statesman, Cicero's stature has been the subject of lively dispute.

Tibullus — A poet of the Augustan era who was known by both Horace and Ovid. Tibullus wrote about love and the longing for life in the country. His poetry is both harmonious and artistic. It has stood the test of time.

Quintus Curtius — A minor historian who wrote a book on Alexander the Great full of interesting details. Curtius lived in the 1st century, A.D.